

CAMERA SCRIPT
BBC-1

BBC
THIS IS THE ARCHIVAL COPY ~~COPY NUMBER~~
WHICH MUST BE RETURNED TO ~~16~~
831163457
DRAMA SCRIPT LIBRARY
250 WESTERN AVENUE

"DOCTOR WHO"

SERIES "Q" - "THE SPACE MUSEUM"

by GLYN JONES

episode four : THE FINAL PHASE

PRODUCER
DIRECTOR

VERITY LAMBERT
MERVYN PINFIELD

P.A.
A.F.M.
SECRETARY
FLOR ASSISTANT
TM.I
TM.II
SOUND SUPERVISOR
GRAMS
VISION MIXER
CREW
DESIGNER
WARDROBE SUPERVISOR
MAKE-UP SUPERVISOR

SNOWY WHITE
CAROLINE VALMOSLEY
ANN THOMAS
TREVOR BLCKETT
HOWARD KING
DICKIE ASHMAN
RAY ANGEL
CLIVE GIFFORD
CLIVE DOIG
FOURTEEN
SPENCER CHAPMAN
DAPHNE DARE
SONIA MARKHAM

SCHEDULE:

DATE: FRIDAY APRIL 23RD 1965

STUDIO: T.C.4

set and light.....0830 - 1030

TELECINE

Camera Rehearsal.....1030 - 1300

TK - 25 from 1030

LUNCH.....1300 - 1400

TELEPHONE NOS:

Camera Rehearsal.....1400 -

PRODUCER: 4111

DINNER.....1900 - 2000

ORGANISER: 2226

Line-up.....2000 - 2030

SCRIPT EDITOR: 4109

RECORDING.....2030 - 2145

(VT/4T/27154)

EDITING: Monday April 26th. 1900 - 2200

TRANSMISSION: Saturday May 15th 1965

DOCTOR WHO - "THE FINAL PHASE"CAST LIST

| | |
|----------------------|---|
| DR. WHO | WILLIAM HARTNELL |
| IAN | WILLIAM RUSSELL |
| BARBARA | JACQUELINE HILL |
| VICKI | MAUREEN O'BRIEN |
| LOBOS | RICHARD SHAW |
| MOROK COMMANDER | IVOR SALTER |
| TOR | JEREMY BULLOCH |
| SITA | PETER SANDERS |
| DAKO | PETER CRAZE |
| <u>MOROK GUARDS:</u> | SALVIN STEWART PETER DIAMOND BILLY CORNELIUS LAWRENCE DEAN KEN NORRIS |
| <u>XERONS</u> | MICHAEL GORDON EDWARD GLANVILLE DAVID WOOLISCOFT BILL STARKEY |
| DALEK | MURPHY GRUMBAR } PETER HAWKINS } |

SETS

LOBOS'S OFFICE
PREPARATION RM
TOR'S ROOM
MUSEUM BUILDING
MUSEUM CORRIDOR

DALEK CONTROL
EXT. TARDIS

TELECINE:

TK: 25 from 1030
with
titles & Planet seq.

TECHNICAL

SOUND
6 BOOMS
Fishing Rod
Slung Mics

GRAMS
TR-90
Stand Mic

REQUIREMENTS

CAMERAS
6 PEDESTAL

DR WHO - SERIAL Q

EPISODE FOUR - RUNNING ORDER

| SHOT | PAGE | SCENE & SCENE NO | CHARACTER | LIGHT | CAMS | SOUND |
|------|------|-----------------------------|---|-------|----------------------|-------------------|
| | | TC-1. DR WHO OPENING TITLES | | | | |
| | | CAPTIONS | | | | |
| 1 | 1 | 1. LOLOS OFFICE (REPORT) | LOLOS IAN GUARD -3 | DAY | 5A 1 2 3 | A1 |
| 2 | 2 | 2. PREPARATION ROOM | DR WHO IAN LOLOS GUARD-3 | DAY | 1A 2A 1B 2B | M42 M43 B/1 |
| 10 | 5 | 3. TOR'S ROOM | SITA VICKI TOR XELONS | DAY | 3A 1D | C/1 |
| 16 | 8 | 4. MUSEUM BUILDING | GUARDS (1,4,5) COMMANDER | DAY | 4A | D/1 |
| 17 | 10 | 5. MUSEUM CORRIDOR | BABO RA DAKO | DAY | 6A | A/2 M/44 |
| 18 | 10 | 6. PREPARATION ROOM | LOLOS IAN GUARD-3 DR WHO | DAY | 1B 2B 2C 3B | B/1 C/1 |
| 30 | 16 | 7. LOLOS OFFICE | COMMANDER GUARDS (1,4) | DAY | 5B | A1 M/45 B1 |
| 31 | 17 | 8. PREPARATION ROOM | DR WHO LOLOS GUARD-3 IAN | DAY | 1B | B1 |
| 32 | 18 | 9. LOLOS OFFICE | COMMANDER GUARDS (1,4) | DAY | 5B | A1 M/46 |
| 33 | 18 | 10. PREPARATION ROOM | DR WHO LOLOS COMMANDER GUARDS (1,3,4) | DAY | 3B 2A | B1 |
| 35 | 20 | 11. MUSEUM BUILDING | GUARD-5 | DAY | 4B | D/1 |
| 36 | 20 | 12. MUSEUM CORRIDOR | BABO RA DAKO | DAY | 6A | A/2 |

EPISODE FOUR

| SHOT | PAGE | SCENE & SCENE NO | CHARACTERS | LIGHT | CAMS | SOUND |
|-----------------|------|--|--|-------|----------------------|-----------|
| 37 | 21 | 13. <u>MUSEUM BUILDING</u> | GUARD-5 | DAY | 4B | D1 |
| 37 | 21 | 14. <u>LOBOS OFFICE</u> | GUARDS (3 & 4) LOBOS COMMANDER | DAY | 2D 5B 2E 2F | A1 |
| 45 | 24 | 15. <u>PREPARATION ROOM</u> | LOBOS DR WHO IAN | DAY | 1B | B1 |
| 46 | 25 | 16. <u>MUSEUM BUILDING</u> | GUARDS (3 & 5) DAKO TOK VICKI SITA COMMANDER | DAY | 3C 4C 3D 1E | D1 M47 |
| RECORDING BREAK | | | | | | |
| 58 | 31 | 17. <u>LOBOS OFFICE</u> | COMMANDER LOBOS | DAY | 5C | A1 |
| 59 | 32 | 18. <u>PREPARATION ROOM</u> | IAN DR WHO DALEK A VICKI | DAY | 2B 1B 2A 1G | B1 M48 |
| 67 | 35 | 19. <u>MUSEUM BUILDING</u> | SITA DAKO TOK GUARDS (ALL 5) | DAY | 4D 3C | D1 M49 |
| 72 | 37 | 20. <u>MUSEUM CORRIDOR</u> | X-TRONS GUARDS (2 & 4) | DAY | 6B | 2G |
| 75 | 37 | 21. <u>MUSEUM BUILDING</u> | TOK DAKO X-TRONS | DAY | 5A 3B | D1 |
| 75 | 38 | 22. <u>LOBOS OFFICE</u> | LOBOS GUARD 4 COMMANDER VICKI DR WHO DALEK IAN | DAY | 5C 1C 2H | A1 M50 |
| RECORDING BREAK | | | | | | |
| 80 | 41 | 23. <u>MUSEUM BUILDING</u> | DALEK IAN DR WHO TOK VICKI X-TRONS | DAY | 3C 4C 3E 1H | D1 |
| TK25 | 45 | TC-2 TARDIS DISINTEGRATORS & THE STARS | | | | |
| 92 | 46 | 24. <u>DALEK CONTROL</u> | DALEK CAPTIONS & ROLLER | DAY | 6C 2 | A4 M52 |

-1/2-

DOCTOR WHO (SERIES Q) EPISODE FOUR - THE FINAL PHASE

Q. TK-25

TK-25 .. TCI

OPENING DOCTOR WHO TITLES

S.O.F.

1 5 A 24

3-S
IAN/GUARD/
LOBOS

1. INT LOBOS OFFICE. DAY

/BOOM AI

(LOBOS MOVES TO A DOOR)

IAN: Is he in there?

LOBOS: Yes.

IAN: Open it.

LOBOS: Do you still think I'm
bluffing?

(IAN SIGNALS LOBOS TO OPEN
THE DOOR)

(LOBOS GOES TO THE DOOR
FOLLOWED BY THE GUARD)

2 1 A 9

CU IAN

/BOOM BI
M/42

2. INT. PREPARATION ROOM. DAY

IAN: Doctor!

3 2 A 24

SINGLE DR WHO

/M/43

(DOCTOR WHO IS LEANING BACK
IN AN UPRIGHT POSITION AGAINST
A BOARD.)

SUPER SLIDE 1

/ THE FINAL PHASE

HE IS RIGID AND ALTHOUGH HIS
EYES ARE OPEN HE APPEARS TO
BE SIGHTLESS.

SUPER SLIDE 2

/ WRITTEN BY GLYN JONES.

HIS FACE IS DRAWN LIKE WAX)

4 1 B 24

3-S IAN/GUARD/
LOBOS

-1/2-

(2 NEXT)

(ON 1)
EPISODE FOUR. REVISED.

3 - 4 -

(WE FEATURE IAN,
AGAIN, AS, WITH THE
RAY GUN, HE INDICATES
FOR LOBOS AND THE
GUARD TO JOIN HIM)

IAN: What have you done to him?

LOBOS: I don't think you would
appreciate the technicalities.

IAN: Just tell me what you've done!

5 2 A 16
CU LOBOS

LOBOS: He has completed the second
stage of preparation. He is as
good as dead.

6 1 B 9
CU IAN

IAN: If you want to save yourself,
you'd better bring him back to
life again!

LOBOS: Impossible...

7 2 A (PULLED BACK 16
C3-S IAN/GUARD/
LOBOS

IAN: But your only hope is to try.

LOBOS: No-one has ever attempted
to reverse the process.

(IAN MOVES IN WITH
HIS RAY-GUN POINTS
IT AT LOBOS' HEAD)

IAN: There's a first time for
everything, Lobos.

8 1 B 24
3-S IAN/GUARD/
LOBOS

LOBOS: You'd kill your friend....?

IAN: Start! And remember I shall
be watching you very carefully.

Crab R to Pos C
holding LOBOS &
finishing with 4-S
IAN/LOBOS/DR WHO/
GUARD

- 4 -

(2 NEXT)

(ON 1) ME

- 5 -

IAN: What's the box for?

LOBOS: As I said, you will not understand the technicalities.

IAN: Just don't try any tricks.

LOBOS: There are no tricks in science. Only facts. Now, let's see what we can do.

(IAN WATCHES LOBOS
ANXIOUSLY. THE
BOX STARTS TO EMIT
A LOW HUM, WHICH
RISES IN INTENSITY)

9 2 B 9
CU LOBOS

IAN: How long will it take?

LOBOS: That is difficult to say. It has never been done before.

(WE GO IN CLOSE ON
LOBOS FOR:)

Perhaps ... he never will.

10 3 A 35
GROUP SHOT

/BOOM CL/

3. INT. TOR'S ROOM. DAY.

(WE GO IN AND SEE
SITA BRINGING IN
RAY GUNS, AND
STACKING THEM
AGAINST THE WALL
OF THE REVOLUTIONARY
HEADQUARTERS ON A
PILE ALREADY THERE)

(1 NEXT)

- 5 -

(ON 3)

ME

- 6 -

SITA: That's the lot, Tor.

(VICKI IS WATCHING THE ACTIVITY WITH A GROWING IMPATIENCE, AS TOR DIRECTS THE DISTRIBUTION OF THE ARMS AMONGST A GROUP OF XERON YOUTH)

TOR: Move along - hurry up.

VICKI: Tor?

TOR: Just a moment, Vicki.

(THE XERONS PAUSE IN TAKING THEIR ARMS AS TOR ADDRESSES THEM)

Now you know the main objective. The Morok Barracks. Most of our force is already on the way there, but we must surprise them - if they mobilise we shall fail !

SITA: Come on, come on - take one ray-gun each.

(VICKI MOVES UP TO TOR AFTER COLLECTING A RAY GUN HERSELF) /

11 1 D 16
2-S VICKI/TOR

VICKI: Will everybody be going to the barracks?

TOR: (NODDING) We need every man, and woman, we can muster, Vicki. Why? /

12 3 A 9
C2-S VICKI/TOR

VICKI: Well, if it's all the same to you, I'm going back to the museum.

TOR: The museum?

(1 NEXT)

- 6 -

ME
(ON 3)

- 7 -

VICKI: Barbara might still be there. I've got to find her, Tor. And my other friends.

TOR: Look, as soon as we finish ...

13 1 D (PUSHED IN) 16
C2-S VICKI/TOR

VICKI: (SHAKING HER HEAD) Now! It may be too late otherwise... /

TOR: No, I won't let you go.

VICKI: I won't let you stop me.

TOR: But if you're captured.

VICKI: The Moroks won't know of the revolt - I'm not likely to tell them.

TOR: You won't have to - the gun will give us away - they'll check the armoury.

(VICKI THINKS ON THIS, OFFERS THE RAY GUN BACK, TOR TAKES IT)

14 3 A 16
2-S VICKI/TOR

VICKI: I'm still going. I'll have to try and find them, tell them what's going on - there's no knowing what they'll do otherwise. If I am captured - I'll hope you're successful, and reach us in time. It sounds silly but whatever I decide to do may be wrong ... I've got to find them. /

15 1 D 24
2-S VICKI/TOR

(VICKI TURNS, TOR WATCHES HER GO, AND THEN:)

TOR: Vicki.

(4 NEXT)

- 7 -

(ON 1) ME

- 8 -

VICKI: (TURNING) Yes?

TOR: Wait. (HE CALLS) Sita...

SITA in R
to make 3-S
TOR/VICKI/SITA

(SITA MOVES INTO
SHOT AS TOR GIVES
VICKI BACK HER
RAY GUN)

Go with Vicki to the museum -
we'll join you later.

SITA: Yes, but...

TOR: Don't argue, Sita - do
what she tells you.

(SITA LOOKS AT VICKI
AS TOR TURNS TO
THE NOW FULLY ARMED
GROUP)

Pan
VICKI & SITA
L and let them go
holding TOR

VICKI: Come on, Sita...

(WE FOLLOW VICKI
AND SITA OUT OF
THE ROOM, AND
THEN CUT TO:)

16 4 A 35
GUARDS entering
R

BOOM D1

4. EXT. MUSEUM BUILDING. DAY.

(OUTSIDE THE MUSEUM,
THREE MOROK GUARDS
ARE MANHANDLING THE
TARDIS CLEAR OF THE
ENTRANCE, AND BACK
AGAINST THE MUSEUM
WALL.)

(ON 4) ME

- 9 -

GUARDS 1 & 4
in R to make
3-S

COMMANDER in L
to make 4-S

WITH THE TELEPHONE
BOX IN POSITION
THEY BRING UP A
CUTTING DEVICE,
AND START TO ATTEMPT
TO CUT THEIR WAY IN,
AROUND THE LOCK.

THEY ARE DOING THIS
WHEN THE MOROK
COMMANDER MOVES
INTO FRAME)

COMMANDER: All right - leave
that! Where is the relief guard
for this entrance?

(ONE OF THE MOROK
GUARDS MOVES ACROSS
TO THE COMMANDER)

GUARD TWO: There was nobody
here when we arrived, sir.

COMMANDER: You - take over the
watch.

GUARD TWO: Yes, sir.

COMMANDER: I'll get to the
bottom of this - you two, follow
me...

Let COMMANDER &
2 GUARDS go L
Pan GUARD 5 R to
doors pushing in

Pan out centre of
doors, pushing in
lose GUARD

(THE OTHER TWO GUARDS
FOLLOW THE MOROK
COMMANDER OUT OF
FRAME.)

THE GUARD TWO MOVES
INTO A SENTRY POS-
ITION BESIDE THE
MUSEUM DOORWAY. WE
PAN WITH HIM, THEN,
WHEN HE TAKES UP A
STANCE, LOSE HIM
AND PAN ONTO THE
DOOR. WE CLOSE IN
AND CUT TO:)

17 6

A 24

2-S BARBARA/DAKO

/BOOM A2/

(1 NEXT)

- 9 -

MEE
(ON 6) - 10 -

[MUSIC 44]

5. INT. MUSEUM CORRIDOR. DAY.

(WE PICK UP ON
BARBARA AND DAKO
WHERE WE LEFT THEM.
UNDER THE GAS THEY
ARE IN COLLAPSED
POSITIONS ON THE
FLOOR.

WE FEATURE BARBARA,
AND, WITH A SUPREME
EFFORT, SHE MANAGES
TO GET UP, HER
MUSCLES STRAINING
UNDER THE EFFORT.

SHE MOVES ACROSS TO
DAKO, AND, SHAKING
HIM, ROUSES HIM
ENOUGH FOR HIM TO
TRY AND CRAWL TOWARDS
THE ENTRANCE, GROANING
AS HE DOES SO.

Let them go L

WE WATCH THEIR PAIN-
FUL EFFORTS TO DRAG
THEMSELVES ALONG
THE CORRIDOR, AND,
AS THEY GO OUT OF
FRAME, WE MIX TO:)

18 1 D 24
CU of control
box

[BOOM LI/C2]

Pull b ck
to 3-S
IAN/DR WHO/
LOBOS

6. INT. PREPARATION ROOM. DAY.

(WE COME UP ON THE
CONTROL BOX OF THE
PREPARING PROCESS
AND, PULLING OUT
SEE THAT LOBOS IS
STILL STANDING THERE
READING THE CONTROLS.

(ON 1)
EPISODE FOUR. REVISED.

- 11 -

(THE MOROK GUARD
ONE IS IN THE
BACKGROUND, IAN
COVERING BOTH OF
THEM AND WATCHING
LOBOS.)

DOCTOR WHO REMAINS
AS WE FIRST SAW
HIM, STANDING
STIFFLY, AND WAX-
like)

IAN: Well? What's happening?

LOBOS: His temperature is
returning to normal.

IAN: Good, Can't you hurry it up

(LOBOS MANIPULATES
MORE CONTROLS,
WATCHED BY IAN.
HE PAUSES, LOOKS
AT IAN, SHRUGS
HIS APOLOGIES FOR
THE DELAY)

LOBOS: After a
temperature of several hundred
degrees below freezing it is a
complicated process... it could
be dangerous

(LOBOS CONTINUES
TO MANIPULATE
CONTROLS ON THE
PANEL. /

19 2 B 24
2-S IAN/DR WHO

WE GET A SHOT OF
DOCTOR WHO BUT
CAN AS YET SEE NO
CHANGE IN HIS
CONDITION. EVENTUALLY:)

LOBOS: Normal body temperature has
been reached.

- 11 -

(1 NEXT)

(ON 2)

-12/13-

LOBOS: (contd) Well?

IAN: His hand's warm.

20 1 B 24

3-S

IAN/DR WHO/
LOBOS

LOBOS: Good. We should not have
long to wait.

Pan L^{TOP} to
GUARDS to make 2-S
GUARD/LOBOS

IAN: You stand back.

21 2 B 24

2-S IAN/DR WHO

DOCTOR WHO: Support me. Help me
to sit down.

Pan them L pulling
back to POS.C.

(IAN REACTS AS DR WHO MOVES
SLOWLY RECOVERING A LITTLE.)

LOBOS MAKES A MOVE.

IAN HELPS THE DOCTOR TO A CHAIR)

IAN: How are you feeling.

DR WHO: Not bad apart from an
attack of rheumatism. Always comes
on when it's cold.

IAN: You've been cold all night
I can tell you that.

DR WHO: But it's along time
since I encountered that sort
of temperature.

22 1 B 16

C2-S LOBOS/GUARD

LOBOS: When I give the word
rush him. That's an order.

23 2 C 24

2-S DR WHO/IAN

IAN: We'd better get
the circulation going again.

-12/13-

(3 NEXT)

(ON 2)

ME

- 14 -

(IAN STARTS TO RUB
THE DOCTOR'S SHOULDER
WITH HIS FREE HAND,
MUCH TO THE DOCTOR'S
ANNOYANCE)

DOCTOR WHO: It's nothing to do
with the circulation. Stop
fussing. Don't do that!

(DURING THIS LOBOS
PUSHES THE MOROK
GUARD ONE)

24 3 B 35

4-S DR WHO/IAN/
LOBOS/GUARD

LOBOS: Now! /

(IAN AT ONCE TURNS,
AND POINTS THE RAY
GUN.

THE MOROK GUARD ONE
STOPS DEAD IN HIS
TRACKS, RAISES HIS
HANDS AND QUICKLY
BACKS TO THE WALL.
HE HAD ABSOLUTELY
NO ENTHUSIASM IN HIS
ACTIONS) /

25 1 B 24

2-S DR WHO/IAN

DOCTOR WHO: Yes, yes - your
soldiers really have no heart
for their jobs at all, do they
Governor Lobos?

(LOBOS DOES NOT
ANSWER)

Oh, and thank you for getting me
out of that little predicament.

(DOCTOR WHO POINTS
TO THE PREPARATION
CONTRAPTION)

(2 NEXT)

- 14 -

(ON 1)

-15-16-

DR WHO: Although I would have been better pleased if you'd done it voluntarily.

(THE DOCTOR STANDS & IS TRYING HIS LEGS)

IAN: Yes his conscience did need a little reminder.

DOCTOR WHO: I know my boy, I know.

IAN: You knew? But you were...

DOCTOR WHO: Dead? Not at all. not at all. I was merely shall I say stiff.

IAN: You knew what was going on all the time?

DR. WHO: Yes, my brain was working just like a mechanical computer my boy. I was asking myself the questions and the answeres were arriving with remarkable alacrity, mathmatically and otherwise...although I have to confess I didn't enjoy the refrigeration - hence the attack of rheumatism now. But thanks to you dear boy I am now de-iced and quite ready to face the climate once more

26 2 D 9
CU LOBOS

LOBOS: I wouldn't be too sure of that Doctor. Of course I have no proof but your brain could quite easily have been affected.

27 1 D 24

2-S DR WHO/IAN
Pull back & pan
Dr WHO R

DOCTOR WHO: The best thing we could do with you, Lobos is put you there yourself. You'd have all the proof you needed then.

28 2 B 9
CU LOBOS

However think yourself lucky that my conscience doesn't allow me to go that far. Pity isn't it, a pity.

29 1 B 24

2-S DR WHO/IAN
Pan Dr WHO L

/BOOM AI/M 45/

30 5 B 35

ON DOOR

7. INT. LOBOS OFFICE. DAY

(THE COMMANDER & GUARDS ENTER THE OFFICE & FREEZE AS THEY HEAR VOICES)

IAN: (OOV) I think the next step is to find Barbara and Vicki dont you Doctor?

(1 NEXT)

-15-16-

ME
(ON 5)

- 17 -

Pan COMMANDER R
to single

DOCTOR WHO: (OVER) I'm not
sure, Chesterton, I'm not sure.
Where did you leave them?

IAN: (OVER) At the museum...

GUARDS in L
Hold them R to door

(THE MOROK COMMANDER
SIGNALS SILENCE TO
THE MEN AND INDICATES
FOR THEM TO MOVE UP
TO STAND EACH SIDE
OF THE OPEN DOOR.

AS THEY ARE DOING
THIS, QUIETLY AND
STEALTHILY, WE CUT
TO:)

(LOBOS, AND THE
MOROK GUARD ONE
ARE AGAINST THE
WALL, COVERED BY
IAN. DOCTOR WHO
IS MOVING AROUND
THOUGHTFULLY)

DOCTOR WHO: And the Tardis?

IAN: It's standing outside the
museum building...

(THE DOCTOR CONTINUES
TO THINK DEEPLY,
NODDING)

31 1 B 24

2-S
DR WHO/IAN

DOCTOR WHO: Mn - I see ... /BOOM Bl/

8. INT PREPARATION ROOM. DAY

IAN: What's the problem? We
must have changed our future
by now, Doctor!

(5 NEXT)

- 17 -

(ON 1) MB

- 18 -

DOCTOR WHO: I'm not sure of that either, Chesterton. Have we? Or have we merely been following the prescribed train of events. Mmm?

IAN: I've just got you off that thing!

32 5 B 35
3-S COMMANDER/
GUARD/GUARD

BOOM AL
M/46

9. INT. LOBOS OFFICE. DAY.

(THE MOROK COMMANDER SIGNALS HIS GUARDS TO GET READY, THEY DRAW, OR HAVE DRAWN THEIR RAY GUNS.

AS THEY PREPARE TO MOVE INTO THE ROOM DOCTOR WHO MOVES ACROSS TO LOBOS SO THAT BOTH HE AND IAN HAVE THEIR BACKS TO THE DOOR)

DR WHO: True - but I'm sure the Governor here would be delighted to see us both back in it. Am I correct?

33 3 B 35
GROUP SHOT

BOOM BL

10. INT. PREPARATION ROOM. DAY.

(2 NEXT)

- 18 -

(ON 3)

ME

- 19 -

(AT THIS POINT THE MOROK GUARDS, AND THE COMMANDER, STORM THROUGH THE DOOR.

IAN HALF TURNS, BUT ONE OF THE GUARDS CRASHES HIM ACROSS THE BACK OF THE NECK AND SHOULDER WITH A RAY GUN AND IAN CRUMPLES TO THE FLOOR AS IF POLE-AXED. /

34 2 A 24 (ON TURN)
C2-S COMMANDER/DR
WHO

DOCTOR WHO TURNS WILDLY BUT THE MOROK COMMANDER PUTS HIS RAY GUN INCHES FROM THE DOCTOR'S NOSE, AND THE DOCTOR, WIDE-EYED, STARES AT IT.

LOBOS MOVES RIGHT BACK IN ON THE DOCTOR WITH:)

Pull back and take in LOBOS R

LOBOS: You are correct, Doctor. And it would appear that I shall have my wish.

(WE HOLD ON THE DOCTOR'S REACTION MOMENTARILY, AND THEN CUT TO:)

35 4 B 24
SINGLE GUARD

/ DOOM DI /

Pan him R

11. EXT MUSEUM BUILDING. DAY

Let him go L

(A GUARD IS STANDING AT HIS POST. HE REACTS & LOOKS TOWARDS THE ENTRANCE AS HE HEARS A NOISE)

36 6 A 35
close 2-S
BARBARA/
DAKO

/ DOOM A2 /

12. INT MUSEUM CORRIDOR. DAY

Pan them L

(BARBARA & DAKO ARE MOVING ALONG THE CORRIDOR TO THE DOORS)

- 19 -

(4 NEXT)

(ON 6)

-20/21-

BARBARA: Just a few more feet
that's all.

DAKO: They'll be guards out
there Barbara. Waiting for us...

BARBARA: At least we'll stand some
sort of chance outside.

DAKO: Chance of what?....

37 4 D 24
SINGLE GUARD

BOOM D1

13. EXT MUSEUM BUILDING DAY

Pan him L

(THE MOROK GUARD LOOKS THROUGH
THE DOOR AND MOVES AWAY
SMILING)

FADE TO BLACK

FADE UP

38 2 D 24
SINGLE GUARD

BOOM A1

14. INT LOBOS OFFICE. DAY

Pull back to
POS. E. taking
in COMMANDER &
LOBOS R to make
3-S GUARD/COMMANDER/
LOBOS

(A MOROK GUARD IS
IS STANDING IN FRONT OF
LOBOS WHO IS SEATED AT
HIS DESK.

THE COMMANDER IS AT HIS
SIDE).

(5 NEET)

-20/21-

(ON 2)

- 22 -

WE PULL OUT AS
THE MOROK COMMANDER
IS GIVING HIS REPORT
TO LOBOS.

COMMANDER: I met this
soldier on his way here;
asked him what he was doing
and he said reporting to
you. On your orders.

(LOBOS NODS, RUNS
TO LOOK FROM THE
COMMANDER TO THE
GUARD)

GUARD ONE: I was a
prisoner of one of the aliens,
sir. He had a gun.

39 5 B 9
CU LOBOS

LOBOS: Which he took from
you!

40 2 E 24
GUARD/COMMANDER/
LOBOS

GUARD ONE: Yes, sir.

COMMANDER: I posted a relief
guard, and came back here
to see what had happened.

LOBOS: You did well,
Commander.

41 5 B 16
SINGLE LOBOS

(THE COMMANDER
IS PLEASED AT THE
PRAISE./ LOBOS
GETS UP FROM THE
DESK)

LOBOS: Have this man
placed under close arrest....

(THE INTERCOM ON THE
DESK BUZZES AND LOBOS
LEANS ACROSS TO FLICK
A SWITCH)

LOBOS: What is it?

(2 NEXT)

- 22 -

(5 NEXT)

- 23 -

GUARD TWO: (OVER) Relief guard; exit 417. The aliens are just about to leave the museum.

LOBOS: Good. Good! Detain them there! I'll send extra men.

42 2 F 24 AS LOBOS SITS GUARD TWO: (OVER) Yes, sir. /
2-S COMMANDER/LOBOS

(LOBOS FLICKS OVER ANOTHER CONTROL SWITCH, LOOKING UP AT THE COMMANDER)

LOBOS: It seems that this little diversion will soon be at an end, Commander.

(LOBOS TURNS BACK TO THE CONTROL UNIT, AS THE COMMANDER NODS, LOBOS DEPRESSES THE SWITCH, IRRITATED)

LOBOS: Strange. No reply from the barracks.

(LOBOS FLICKS THE SWITCH SEVERAL TIMES, THEN GIVES UP. HE LOOKS UP AT THE GUARD THEN AT THE COMMANDER)

43 5 D 16 /
SINGLE LOBOS

It seems that a faulty connection has given our friend here another chance.
(TO GUARD) Go with the Commander...when you've got them
(TO BOTH) bring the aliens to me.

(THE MOROK COMMANDER SALUTES)

44 2 E 24 /
3-S GUARD/COMMANDER/
LOBOS COMMANDER: Yes, sir.

(1 NEXT)

- 23 -

(ON 2)

- 24 -

Let COMMANDER & GUARD
go through door. Pan
LOBOS R as he moves
to camera

(THE COMMANDER LEAVES
THE OFFICE BECKONING
THE GUARD TO FOLLOW
WHICH HE DOES.

LOBOS ALLOWS THEM TO
MOVE OUT THEN MOVES
ACROSS TO THE ADJOINING
DOOR OF THE PREPARATION
ROOM.

45 1 B 25
2-S LOBOS/
GUARD 4

BOOM BI

15. INT. PREPARATION ROOM. DAY.

(LOBOS APPEARS AT THE
DOOR AND LOOKS IN.

DOCOTCR WHO, AND IAN
SEATED, ARE WATCHED
BY THE GUARDS WHO
CAME WITH THE MOROK
COMMANDER.

IAN IS RUBBING THE
BACK OF HIS NECK WHERE
THE BLOW HAS STRUCK
HIM)

Pan LOBOS R
taking in GUARD 1,
DR WHO & IAN.
Lose GUARD 4

LOBOS: I've just had a
word about your friends.

make 4-S LOBOS/
GUARD/DR WHO/IAN

(DOCTOR WHO AND IAN
REACT, LOOK UP)

Dont worry they're safe.
You'll all be together again
soon. Perhaps for
centuries.

(LOBOS SMILES A
GLOATING SMILE.
AND, AS WE GET
DOCTOR WHO AND
IAN REACTING TO
THIS)

46 3 C 35
SINGLE GUARD

BOOM DL

- 24 -

(4 NEXT)

(ON 3)

- 25 -

16. EXT. MUSEUM BUILDING. DAY.

DAKO & BARBARA into
shot through doors
to make 3-S
GUARD/BARBARA/DAKO

(WE COME UP ON THE
MOROK GUARD TWO,
COVERING THE ENTRANCE
DOORS TO THE MUSEUM
WITH HIS RAY GUN.)

SECONDS AFTER WE GO
IN THE DOORS OPEN
AND BARBARA AND DAKO
STAGGER OUT INTO
THE FRESH AIR, GULPING
IN BREATHS.)

GUARD TWO: Halt! Stay
there!

(BARBARA AND DAKO
FOLLOW ORDERS)

Back - against the wall.

47 4 C 9
2-S BARBARA/DAKO

DAKO: Sorry, Barbara.

BARBARA: For what?
It's not your fault.

48 3 C 35
3-S GUARD/DAKO/
DAKO

GUARD TWO: No talking.
Put your hands on your heads.

(BARBARA AND DAKO
DO AS THEY ARE TOLD.
THEY STAND AGAINST
THE WALL, HANDS CLASPED
ON THE TOP OF THEIR HEADS.
THEY ARE GLAD OF THE REST
IN A WAY AND TRY TO
REGAIN THEIR SENSES.

(4 NEXT)

- 25 -

(ON 3)

- 26 -

49 4 C 24

3-S GUARD/BARBARA/
DAKO

SITA in R. He crosses
L
VICKI in R

THE MOROK GUARD EYES
THEM SUSPICIOUSLY,
VERY MUCH ALERT,
AND ON GUARD. /

HE WATCHES THEM SO
CLOSELY HE DOES NOT
NOTICE VICKI AND SITA
MOVE INTO THE FOREGROUND
OF THE PICTURE BEHIND
HIM. SITA RAISES
HIS GUN.

BARBARA SEES THEM
THERE, AND REACTS)

50 3 C 24

2-S SITA/GUARD

SITA: (CALLING) Soldier! /

(THE MOROK GUARD TWO,
TURNS, WITH HIS RAY
GUN AT THE READY.
SITA, HOWEVER, FIRES
BEFORE HE CAN TAKE
AIN.

WITH A CRY THE MOROK
GUARD TWO COLLAPSES
MOANING, IN A HEAP.

VICKI IS ALREADY MOVING IN
ON BARBARA)

BARBARA: Vickie! /

51 4 C 24

BARBARA/VICKI in
f/gnd
SITA/DAKO in b/gnd

VICKI: Barbara - are you
all right? You look
terrible.

BARRARA: Well, thank you!
(THEN) Yes, Vicki, I'm
all right.

(SITA HAS MOVED ACROSS
TO DAKO. THEY STAND TOGETHER,
DAKO TRYING TO CLEAR
HIS HEAD)

52 3 C 16

C2-S SITA/DAKO

DAKO: Sita! Where did you
come from? And guns.

SITA: Yes, the revolution's
finally started! We broke into
the armoury. Tor's leading
the attack on the Morok
Barracks.

(4 NEXT)

- 26 -

(ON 3)

- 27 -

DAKO: Why aren't you there?

SITA: We came for you.

53 4 C 24

4-S BARBARA/VICKI
f/gnd
SITA/DAKO b/gnd

(WE LOSE DAKO AND
SITA IN THE BACKGROUND
RESUMING ON BARBARA
AND VICKI)

VICKI: Is Ian still inside?

BARBARA: I don't see
how he could be, Vicki.
Those guards must have taken him
away.

Tighten shot as
VICKI moves from
camera

VICKI: To wherever the
Doctor is, I suppose. We've
got to find them, Barbara.
There's a chance for us now.

BARBARA: Why - what's
happened?

VICKI: It's going to be
all right. I know it
is. When the revolution's
successful, Tor and the
Xerons are going to destroy
the museum, and all the exhibits.
Well - we can't be put in a museum
that doesn't exist, can we.

(SITA MOVES BACK FROM
TALKING WITH DAKO, AND
UP TO VICKI AND BARBARA)

Ease back to
let SITA in R

SITA: Dako and myself are
going to find Tor - are you
coming?

VICKI: No, I don't
think so. Are we, Barbara?

54 3 D 9
CU BARBARA

BARBARA: It depends on
whether we can find out
where Ian and the Doctor
were taken. We may as well
go with Sita if it means
just wandering around aimlessly.

55 4 C 16
3-S VICKI/DAKO/SITA
(1 NEXT)

- 27 -

(ON 4)

- 28 -

VICKI: Where would they be taken?

SITA: To the Governor's office I expect - first of all, anyway.

VICKI: Well we don't want to go there! /

56 1 E 35
GROUP SHOT

MOROK COMMANDER: (VOICE OVER) Possibly not - but that's where you are going!

[MUSIC 47]

(WE GET A WIDE SHOT AND SEE THE MOROK COMMANDER AND THE MOROK GUARD ONE STANDING NEARBY, RAY GUNS AT THE READY.

SITA BRINGS UP HIS RAY GUN BUT THE COMMANDER HAS ALREADY FIRED. SITA FALLS WITH A CRY, AND SPRAWLS OUT ON THE FLOOR.

VICKI, ALSO, IS STILL HOLDING HER RAY GUN, BUT SHE MAKES NO ATTEMPT TO USE IT. SHE MOVES TO SITA, HORRIFIED)

Tighten shot as COMMANDER moves to VICKI to POS F

VICKI: Sita. Sita!

(THE MOROK COMMANDER STRIDES ACROSS AND TEARS THE RAY GUN FROM HER HANDS.

THE MOROK GUARD ONE HAS MOVED ACROSS DURING THIS ACTION AND DEALT THE UNARMED DAKO A BLOW ACROSS THE FACE WITH THE BUTT END OF HIS RAY GUN. DAKO FALLS UNCONSCIOUS TO THE FLOOR AND THE MOROK GUARD ONE COVERS BARBARA.

(3 NEXT)

- 28 -

(ON 1)

- 29 - 30-

THE MOROK COMMANDER PUSHES VICKI BESIDE HER, THEN LOOKS AT THE RAY GUN HE HOLDS, THE ONE HE TOOK FROM VICKI)

COMMANDER: Where did you get this?

(VICKI DOESN'T ANSWER. BARBARA MOVES IN PROTECTIVELY)

I asked you a question!

VICKI: I...I can't remember...

(THE COMMANDER JERKS HIS HEAD FOR THE MOROK GUARD TO COME TO HIM. HE DOES SO)

Push in to 2-S COMMANDER/GUARD

COMMANDER: Do you know of any guerilla actions against the occupying force?

GUARD ONE: None recently.

COMMANDER: Any arms fell into Xeron hands?

GUARD ONE: No, sir. Not that I know of.

(THE MOROK COMMANDER LOOKS AT THE RAY GUN, THEN AT VICKI)

Pan them L taking in VICKI & BARBARA then let them go L

COMMANDER: It looks as though the Governor will have more than the usual batch of questions to ask you! Move!

(THE GUARD & COMMANDER PUSH BARBARA & VICKI OUT. /

57 3 D 35

2-S SITA/DAKO on floor

DAKO LIES CRUMPLED ON THE FLOOR)

FADE TO BLACK

RECORDING LIAK

FADE UP

58 5 C 24
 ON RAY GUN

BOOM A1

17. INT. LOBOS' OFFICE. DAY.

As GUN is
 picked up pull
 back and take
 in LOBOS

(LOBOS IS SITTING
 BEHIND HIS DESK.
 THE MOROK COMMANDER
 IS IN THE ROOM,
 PACING. LOBOS HAS
 THE RAY GUN
 CONFISCATED FROM
 VICKI ON THE DESK
 IN FRONT OF HIM.

As LOBOS flicks
 switch pull back to
 Pos D taking in
 COMMANDER R

LOBOS LOOKS AT THE
 GUN, PICKS IT UP,
 THE EXASPERATED
 FLICKS ONE OF THE
 SWITCHES ON THE
 INTERCOM ON HIS
 DESK)

COMMANDER: No answer, sir?

LOBOS: None Commander. First
 the barracks - now the armoury.
 Well the soldier will call and
 report as soon as he gets there.

COMMANDER: Yes, sir. (THEN)
 Er .. you don't think ..?

LOBOS: I don't think anything,
 Commander. Except that this
 gun came from the weapons store.
 (Cont...)

(LOBOS PUTS THE GUN
 DOWN. THE MOROK
 COMMANDER MOVES AWAY,
 LISTENS AT THE DOOR
 OF THE PREPARATION ROOM,
 NOW CLOSED AND LOCKED)

(2 NEXT)

Pan them R to
door

(THE COMMANDER
NODS TOWARDS THE
DOOR)

COMMANDER: What happens to them?

LOBOS: In due course,
Commander. They'll go into the
museum as planned.

(THE MOROK COMMANDER
NODS, MOVES AWAY
FROM THE DOOR LEADING
INTO THE PREPARATION
ROOM. WE CLOSE IN ON
IT AND:)

59 2 B 35
2-S IAN/VICKI

/BOOM BL/MUSIC 48/

18. INT. PREPARATION ROOM. DAY.

(IAN IS ON THE
OTHER SIDE OF THE
DOOR. HE LOOKS AT IT,
TRIES TO OPEN IT IN
A WAY TO SUGGEST HE
HAS TRIED MANY TIMES
BEFORE, THEN HITS AT
IT WITH HIS FIST IN
A FRUSTRATED KIND OF
WAY.

WE PULL OUT TO SHOW
DOCTOR WHO IS
SITTING IN THE CHAIR,
WIPEING HIS FACE WITH
HIS HANDKERCHIEF AS
THOUGH THE ROOM IS
NOW BECOMING TOO
HOT FOR HIM.

Pan IAN R pulling
back. Lose VICKI
Take in DR WHO

JEM

(ON 2)

- 33 -

BARBARA AND VICKI
ARE STANDING ON THE
OTHER SIDE OF THE
ROOM. THERE IS
A GENERAL AIR OF
DEPRESSION)

Pan IAN R
to single shot

DOCTOR: You can save your
strength, Chesterton. It'll
take more than that to get us
out of this situation.

(IAN DOES NOT ANSWER
AT FIRST, HE MOVES
ACROSS TO THE CONTROL
BOX OF THE FREEZING
PROCESS, STANDS
GLARING AT IT)

IAN: So - exhibits in a forgotten
museum. That's how it all
ends?

(HE PICKS UP THE
BOX, DELIBERATELY
SMASHES IT)

Well it won't be on this contrap-
tion, that's for sure! /

60 1 B 9
SINGLE DR WHO

BARBARA leans into
R of shots.

DOCTOR: My boy, one can hardly
call me a pessimist, but I
should think it most unlikely
that that was the only "contraption"
of its kind.

BARBARA: I think Ian's entitled
to let off some steam, Doctor.
If I'd have thought of it, I
would have smashed it myself.

61 2 A 35
SINGLE VICKI

Pan her R to
3-S VICKI/DR WHO/
BARBARA

DOCTOR: Yes, yes - so would I
have done. /

VICKI: Just listen to you all!
We must have changed the future -
we just must have done!

(1 NEXT)

- 33 -

JEM
(ON 2)

- 34 -

(VICKI HAS MOVED
ACROSS TO THE
DOCTOR POSSIBLY FOR
CONFIRMATION OF HER
LAST STATEMENT. HE
SMILES AT HER
ENCOURAGINGLY)

Pan BARBARA R
then L to 3-S
VICKI/DR WHO/
BARBARA

BARBARA: Did we Vicki? Or were
all the things we did, laid out
for us. Four seperate journeys
and choices - that led us all
the time closer to here.

(THERE IS A GENERAL
SILENCE. THEY ARE,
AFTER ALL, THERE)

It might never have happened if
I'd stayed in that museum...

DOCTOR: Or if I hadn't got
myself captured, mmm?

IAN: Well if everybody's joining
in, I could have oh, what
does it matter? /

62 1 G 9
CU VICKI

VICKI: It hasn't happened yet,
you know!

DOCTOR: Yes, Vicki's right. /

63 2 A (PUSHED IN) 35
4-S VICKI/DR WHO/
IAN/BARBARA

IAN: But it's just a question
of time, isn't it, Doctor?

DOCTOR: Not necessarily.

BARBARA: But what can we do
now to change things? /

64 1 G 9
CU DR WHO

(BARBARA REACTS, THE
DOCTOR PICKS HER UP WITH)

(2 NEX)

- 34 -

JEM
(ON 1)

- 35 -

DOCTOR: (Cont) ...

You've got to remember, Barbara, that for the short time we've been on this planet, we've met people spoken to them, and maybe even influenced them.

65 2 A 35
4-S VICKI/DR WHO/
IAN/BARBARA

VICKI: That's what I was trying to say, Doctor.

DOCTOR: I know you were, my child, I know you were.

IAN: You mean we don't necessarily have to change our own future. It could be changed for us?

DOCTOR WHO: Quite so, Mr Bay,
quite so....

66 1 G 9
CU VICKI

(WE CHANGE ANGLE IN
ON VICKI, AS MUCH
TO HERSELF AS
ANYTHING:)

Push in

VICKI: Like the revolution ...

(WE HOLD ON VICKI
MOMENTARILY, AND
THEN)

67 4 D 35
2-S DAKO SITA

/BOOM D1/MUSIC 49/

19. EXT. MUSEUM BUILDING. DAY.

(3 NEXT)

- 35 -

(ON 4)

-36-

AS GUARDS TURN
BACK TO CAMERA

TWO GUARDS RUN INTO
SHOT FIRING THEIR
RAY GUNS PAST CAMERA

68 3 C 24
TOR & GROUP of
XERONS

A BAND OF XERONS LEAD BY
TOR ENTER FIRING THEIR
GUNS & YELLING

69 4 D 35
GROUP SHOT

THE GUARDS FALL TO THE
GROUND

70 3 C 24
GROUP SHOT
centering on
TOR & GUARD

TOR JUMPS TO DAKO. A
GUARD JUMPS ON TOR'S BACK
BUT TOR FLINGS HIM OFF
AND SHOOTS HIM

71 4 C 35

A GUARD RUSHING FROM THE R
GOES INTO THE BUILDING
FOLLOWED BY TWO XERONS

72 6 D 24
GROUP SHOT

20. INT MUSEUM CORRIDOR. DAY

(ON MOROK GUARD RUNS DOWN
THE CORRIDOR. THE XERONS
RUSH AFTER HIM FIRING THEIR
GUNS

73 2 G 16
2 GUARDS

THE GUARD FALLS TO THE FLOOR

74 3 E 24
2-S DAKO/TOR

21. EXT. MUSEUM BUILDING. DAY

TOR: Dako - it's Tor

(DAKO STRUGGLES TO COME ROUND)

DAKO: Tor! The barracks...did
you?

JEM
(ON 3)

- 38 -

TOR: Yes - destroyed. The Moroks are on the run.

(DAKO SMILES, LOOKS VERY PLEASED)

TOR: And Vicki? Do you know what happened?

DAKO: She found ... then the Moroks came and ...

TOR: They took them?

(DAKO NODS WEAKLY)

TOR: Where to Dako? Where did they take them?

DAKO: Not sure - the Governor I think.

Pull back to let in XERON L

(TOR LOOKS DOWN AT DAKO, GRABS AT ONE OF HIS GROUP)

2 XERONS enter R

TOR: Stay with him.

Let them go L

(TOR SIGNALS TO THE REST OF HIS GROUP)

TOR: The rest of you - come with me!

(TOR LEADS THE XERONS OFF FRAME, AND, AS HE DOES SO, WE:)

75 5 C 24
ON INTERCOM

/BOOM A1/MUSIC 50/

22. INT. LOBOS' OFFICE. DAY.

(1 NEXT)

- 33 -

Pull back as LOBOS enters R and take in COMMANDER L

(WE COME UP ON THE BUZZING INTERCOM, PULL OUT AS LOBOS COMES ACROSS TO ANSWER IT. THE MOROK COMMANDER IS IN THE BACKGROUND)

LOBOS: Yes? Armoury)

GUARD ONE: (OVER) Yes, sir ..

LOBOS: What's happened? What took you so long?

GUARD ONE: (OVER) It's been attacked! The weapons have gone!

LOBOS: What! Stay there - I'll have soldiers ...

GUARD ONE: (OVER) No - the barracks have been wiped out. The Xerons have gone mad!

(WE HEAR A NOISE FROM THE OTHER END, A SCUFFLING, THEN A CRY, FOLLOWED BY SILENCE)

LOBOS: Hello? Hello! This is Governor Lobos ...

(WE HEAR NOTHING, THEN THERE IS A GENTLE LAUGH FROM THE OTHER END. LOBOS FLICKS BACK THE SWITCH HURRIEDLY, BACKS AWAY.

THEN TURNING TO THE MOROK COMMANDER:

We can still get away! I've got a ship standing by at the launching Port.

JEM
(ON 5)

- 40 -

Pan COMMANDER L then
R to LOBOS and
make 2-S COMMANDER/
LOBOS

(LOBOS OPENS HIS
DESK, ETC. GETS
A BAG, OR MERELY
STUFFS AS MANY
POSSESSIONS AS HE
CAN INTO HIS POCKETS,
WORKING AT GREAT
SPEED. HE LOOKS
AROUND THE OFFICE,
MAKING SURE HE HAS
EVERYTHING OF
IMPORTANCE.

THE MOROK COMMANDER
HAS, MEANTIME,
COLLECTED A RAY
GUN. HE MOVES TO
OFFICE DOOR,
OPENS IT, LOOKS OUT,
RAY GUN AT THE READY.
HE MOVES BACK IN AND
WAITS FOR LOBOS, THEN
WHEN THE GOVERNOR IS
READY:)

COMMANDER: What about the aliens?

(LOBOS THINKS, IT
SEEMS AS THOUGH HE
IS NOT GOING TO
BOther, THEN,
DECIDING:)

LOBOS: All this trouble started
when they arrived. Kill them!

Pan them R to
door pulling back
to POS A

(THE COMMANDER NODS,
MOVES TO THE
PREPARATION ROOM
DOOR, OPENS IT.
LOBOS MOVES IN
BESIDE THE COMMANDER
RAISES HIS RAY GUN
AS WELL. WE CAN SEE
THE DOCTOR, IAN, BARBARA
AND VICKI THROUGH THE
OPEN DOOR.

WE GET THE NOISE
AND EFFECT OF RAY
GUNS FIRING.

76 1 C 24
GROUP SHOT
w LOBOS/COMMANDER L

77 2 H 16
TOR & XERONS entering

BEST AT

(1 NEXT)

- 40 -

JEM
(ON 2)

- 41 -

78 1 C 24

GROUP SHOT
Quick push in on
LOBOS & COMMANDER
falling

THERE IS A SLIGHT PAUSE DURING WHICH NOTHING HAPPENS, THEN, LOBOS TURNS TOWARDS THE OPENED OFFICE DOOR, AND FALLS, AS THE MOROK COMMANDER ALSO COLLAPSES TO THE FLOOR.

79 5 A 24

ON DOOR
Pan VICKI L to TOR

IN THE DOORWAY WE SEE TOR WITH HIS GROUP OF XERONS, THEIR RAY GUNS HAVING JUST FIRED.

VICKI IS FIRST OUT OF THE PREPARATION ROOM, RUNNING THROUGH TO GREET TOR)

TOR: Vicki!

Pan R. Lose
TOR & VICKI.
Take BARBARA/
DR WHO & IAN

VICKI: Tor!

(WE TRACK PAST THEIR JOYFUL EXCITED HUGS, ON TO DOCTOR WHO, BARBARA AND IAN WHO STAND, FRAMED IN THE DOOR.

DOCTOR WHO LOOKS AT BARBARA AND IAN ON EACH SIDE OF HIM IN TURN, WITH:)

DOCTOR WHO: Mmm - the future doesn't look too bad after all, does it?

(BARBARA AND IAN SMILE AT THE DOCTOR, AND WE HOLD)

RECORDING BREAK

80 3 C 24

Tor/VICKI W
XERONS crossing 23. EXT MUSEUM BUILDING. DAY.

BOOM DL

(4 NEXT)

- 41 -

JEM
(ON 3)

- 42 -

Push in to POS E &
pan 3rd XERON L
to BARBARA & IAN
Let XERON go L

(WE COME UP ON THE
MUSEUM BUILDING
EXTERIOR. TOR IS
STANDING WITH VICKI
NEAR THE ENTRANCE
DOORS, DIRECTING
THE XERONS WHO ARE
TAKING, FROM THE
MUSEUM, ARTICLES THAT
HAVE BEEN EXHIBITED
THERE, AND CARRYING
THEM OFF FRAME.)

WE ESTABLISH THIS
SCENE, THEN CLOSE IN
ON BARBARA AND IAN
STANDING OUTSIDE THE
TARDIS, AND ALSO
WATCHING THE PROCEEDINGS)

BARBARA: Well - they certainly
didn't waste much time in
dismantling the museums!

IAN: No - it must be quite a
feeling getting your own planet
back ...

(IAN AND BARBARA TURN
AS, DURING THESE LAST
TWO SENTENCES, DOCTOR
WHO HAS COME OUT OF
THE TELEPHONE BOX.
HE HOLDS A SMALL
CONDENSOR IN HIS HAND)

DOCTOR WHO: Ah, there you are -
well, that's it, the cause of
all this dimensional trouble
we've been having.

(THE DOCTOR HOLDS
OUT THE SMALL
CONDENSOR. IAN
TAKES IT, LOOKS AT
IT)

IAN: Mmm - I suppose it saved
us in a way.

- 42 -

(4 NEXT QUICKLY)

(ON 1)

EPISODE FOUR. REVISED.

- 43 -

81 4 C 9
CU DR WHO

DOCTOR: Funny how it happened.
(TO BARBARA) It stuck, you know,
yes. I don't know whether you've
ever been into a room, and switched
the light on - and then had to wait,
oh, a second or two, before it
actually lit...

82 3 E 9
CU BARBARA

BARBARA: Well, yes, I have;
everybody has I suppose.

83 4 C 9
CU DR WHO

DOCTOR: Some sort of problem!
We landed on a separate time-
track; wandered around; but it
wasn't until that little thing
clicked into place that we
actually arrived here.

84 3 E 24
3-S BARBARA/
DR WHO/IAN

IAN: Thank you for taking the
trouble to explain.

DOCTOR: Anytime, dear boy,
anytime...

(IAN GOES TO HAND
BACK THE CONDENSER)

IAN: Do you want this back?

DOCTOR: Hm? yes, take it inside
will you? I'll fetch Vicki....

Pan DR WHO R
to TOR & VICKI

(IAN AND BARBARA
NOD, MOVE ACROSS
TOWARDS THE TARDIS.
DOCTOR WHO WALKS
ACROSS TO JOIN
VICKI. SHE IS
WITH TOR WHO IS
STILL DIRECTING
THE XERONS RETURN-
ING FOR MORE OF
THE MUSEUM EXHIBITS)

VICKI: Do you have to destroy it
all, Tor? Can't you use some of
this equipment?

TOR: We only want on Xeros what
belongs to Xeros, Vicki - the rest
will be broken up.

(1 NEXT)

(ON 3)
EPISODE FOUR. REVISED.

- 44 -

(THE DOCTOR MOVES
INTO FRAME)

DOCTOR: Yes, I understand your
sentiments, young man - but don't
close your eyes to science,
altogether - you'll need it....

(WE CUT TO A WIDE
SHOT TO INCLUDE
IAN AND BARBARA
OUTSIDE THE TARDIS.
THEY HAVE LOOKED
INSIDE THE DOOR,
AND NOW IAN TURNS
TO CALL BACK TO
THE DOCTOR) /

85 1 H 24

IAN & BARBARA coming
out of TARDIS

IAN: What's this inside the
Tardis, Doctor?

86 3 E 24

2-S DR WHO/TOR

DOCTOR: Mm? Oh, it's from the
museum - Tor let me have it as
a souvenir....

87 1 H 24

2-S IAN/BARBARA

IAN: A souvenir? Couldn't you
have found something smaller?

(DOCTOR WHO GLARES,
ANSWERS ANGRILY) /

88 3 E 24

2-S DR WHO/TOR

Pan DR WHO L to 3-S
IAN/BARBARA/DR WHO
DOCTOR: Chesterton, I don't need
your permission to take things
aboard my ship!! I'll remind you
that if...

(BARBARA SHOOTS
IAN A LOOK AND
PACIFIES) /

89 4 C 9
CU DR WHO

DOCTOR: Oh! As a
matter of fact it's a time-space
visualiser, I couldn't believe
my eyes when I saw it in the
Museum Barbara and you know, I
think I may be able to get it
working again....

90 3 E 24

3-S IAN/BARBARA/DR WHO 4 -

(4 NEXT)

(ON 3)

-45-

IAN: What does it do exactly?

Pan DR WHO
R to
TOR & VICKI

DOCTOR: You'll see, Chesterton -
you'll see.

(THE DOCTOR TURNS AWAY)

Said your goodbyes child?

(VICKI NODS LOOKING DOWN)

TOR: Thank you Doctor. Your party
made our revolution a success.

(HE LOOKS AT VICKI BUT SHE DOES
NOT LOOK UP)

DOCTOR WHO Yes well it's time
we were moving

Pan DR WHO &
VICKI L to TARDIS

(THEY ALL SAY THEIR GOODBYES
AND GO INTO THE TARDIS)

VICKI IS THE LAST ONE AND
SHE WAVES & SMILES

Q. TK-25
91 4 C 9
SINGLE TOR

TOR STANES AMONG THE XERONS
AND WAVES BACK)

ON TK-25

/MUSIC 51/

THE TARDIS DEMATERIALISES SLOWLY LEAVING THE
BLANK MUSEUM WALL. THE WALL BECOMES THE SPACE
SKY WITH MILLIONS OF STARS. THE CAMERA ZOOMS
IN TO THE PLANET FACE.

TELECINE

92 6 C

/BOOM A4/

24. DALEK CONTROL ROOM. DAY

(A DALEK IS WATCHING A CONTROL
PANEL OF FLASHING LIGHTS.

HE TURNS)

(2 NEX)

-45-

DALEK VOICE: Our greatest enemies have left the planet Xeron. They are once again in time and space.

DALEK: SUPR ME: (OOV) They cannot escape! Our time machine will soon follow them. They will be exterminated. Exterminated. Exterminated.....

SUPER SLIDE 3/Next episode - THE EXECUTIONERS .

93

2

/ ROLLER CAPTION:

| | |
|-------------------------------|------------------|
| Dr. Who | WILLIAM HARTNELL |
| Ian Chesterton. | WILLIAM RUSSELL |
| Barbara Wright. | JACQUELINE HILL |
| Vicki..... | MAUREEN O'BRIEN |
| Lobos..... | RICHARD SHAW |
| Tor..... | JEREMY BULLOCH |
| Morok Commander | IVOR SALTER |
| Dako..... | PETER CRAZE |
| Sita..... | PETER SANDERS |
| Dalek Voice.... | PETER HAWKINS |
| Dalek machine operated by. | MURPHY GRUMBAR |
| Morok Guards... | SALVIN STEWART |
| | PETER DIAMOND |
| | BILLY CORNELIUS |
| | LAWRENCE DEAN |
| | KEN NORRIS |
| Xerons..... | MICHAEL GORDON |
| | EDWARD GRANVILLE |
| | DAVID WOOLSCROFT |
| | BILL STARKEY |

Story Editor... DENNIS SPOONER

Fight Arranger. PETER DIAMOND

Title Music by RON GRAINGER with the
BBC RADIOPHONIC WORKSHOP

Lighting..... HOWARD KING

Sound..... RAY ANGEL

Costumes supervised by DAPHNE DARE
Make-Up supervised by SONIA MARKHAM
Designer..... SPENCER CHAPMANPRODUCER
VERITY LAMBERTDirected by MERVYN PINFIELD
BBC-tvSUPER SLIDE 4SUPER SLIDE 5FADE VISIONFADE SOUNDTHE END